

## 'Box Office Appeals' Stifle Real Purposes of Theater, According to Grace George

"The place where we can open the small door of our secret emotions and let in the light of suppressed feeling." So Grace George discusses the theater and its importance in our daily life. And Miss George, who has resumed her activities as an actress-manager, with the presentation of Harold Clow's brilliant comedy, "The New Moralists," for a series of matinee performances at the Playhouse, continues: "This may not be the exact reason that the theatergoer reads the columns of theater news, but it is the reason that it offers, because the theater has long been regarded as a luxury. In America, where we taste the extravagance of life as recklessly as if they were part of our daily inheritance, the theater has not suffered from the restrictions of attendance that characterize it in Europe. Over there it still holds its place among the luxuries. It is an event of the life, and it goes to the theater. We can congratulate ourselves that we have established the theater as a necessity of our daily existence.

"Although there are people in this country who refresh their imaginations with the stimulus of music or literature, the exclusion of the theater, they are comparatively few. I am not among them. The theater is my tonic, as it is my daily occupation. Of course, as I glance over the announcements of the theater, I discriminate. I conclude the character and quality of the appeal that pleases me best according to what I read in them. There is enough to choose from; the selection is difficult. I choose because there are two governing factors in the entertainment business, the box office and the artistry of the theater. There are two kinds of motive values that are set in motion to answer my expectations. They are worth analysis.

"Take the box office plays. They are good and bad, but they are popular in their appeal in some cases, and popular in other cases. The good plays may not belong to the highest artistic

appeal, but they are good because they are simple in theme, theatrically put together, artistically played, and, above all, direct in their story telling, purpose, and easy to follow. These sort of A B C plays are not in the majority, however.

"Among the box office plays one finds the undesirable, the glittering and the conscienceless. The undesirable plays are those that belong to the ancestry of those days in the theater when foreign themes first found a foothold on our stage. Since then we have had the best inspirations of Europe in our theater, but the worst came first. The undesirable plays of this day still cling to the traditions of their foreign origin, although born in this country. They are the kind of plays that make their appeal to the criminal code, that draw a brief for the defense of the forbidden.

"Haddon Chambers, I believe, was one of the first dramatists to discover that the villain made the best box office hero. His conclusion, based upon the theory that most of us are potential villains, was wisely received by large audiences. It is not surprising, therefore, that we in America have long since discovered the 'crook' play of our own society. There is no fault to find with the dramatic value of the crook play, but as recreation, crime is not indulged.

"The glittering plays, those medleys of the theater presented solely for the 'lured business man,' have no distinct place in the theater; they keep the box office busy, but they contribute little, if anything, to the desirable appeal of the theater.

"The plays without conscience, that drive aimlessly through many scenes lifted from past successes and strung together to keep the audience in a constant state of emotional upheaval, are the most exasperating exhibitions of theatrical appeal. The least we can do to maintain the standards of appeal in the theater is to consider if a play fulfills the requirements of something else besides false impressions of life."

## 'Woman of Bronze' Recast and Amplified to Harmonize French Situations With Notions Here

The history of a play from manuscript form to that of its final production on the stage is seldom so eventful as the evolution of Margaret Anglin's "Woman of Bronze," which is now in its sixth month at the Frazee Theater.

Since the play was taken from the French, it is generally supposed that the manuscript was merely translated from a recent French drama and produced by Miss Anglin. On the contrary, the play is not a fledgling but a robust "infant-year-old." This literary child of Henri Kistemacher's brain having made its debut on the stage as "La Rivale" at the Comédie Française, June 15, 1917.

"La Rivale" concerned itself mostly with the triangular situation in which the wife of a sculptor, André Bizeux, discovers, at the pinnacle of her husband's success, that he has been seduced by another woman. His wife makes an anguished plea for him to remain with her, and André smashes the statue (called "The Dreamer") which represents all his labor and ambition. Two months later he returns to the studio, where his wife finds him, and he begs to come back to her, but she refuses and renounces her own happiness in the cause of a "rival" who has known the pain of the claim of motherhood.

To translate this into English was simple enough, but to adapt it to the American audience would find it comprehensible and respond at the same time to a universal note resounding in their own lives, that they live vicariously with the people in the play, was a task that necessitated complete revision of the manuscript.

After purchasing the English rights to the play in Paris, Miss Anglin was eager to give it a try-out as soon as possible that she might get the work of rewriting without delay. At the first opportunity she rehearsed and produced the play at the "Riviera" at the Detroit Opera House in 1911.

This gave a clear idea of the task ahead of her. It was a long and arduous task, with the purely triangular situation would find only a limited counterpart in a country where "emancipated" women were breaking away from the tradition of the "earth and home" and attempting to establish themselves on an equal economic footing with men. No "new" woman would humiliate herself by making a plea for her husband's love and protection when the commercial world offered a thousand opportunities for her to go forth with pride, unassailed by the humiliation of having to beg for love and new associations, work and a diversion. Hence it would be necessary to introduce a new element to make the situation rectangular, rather than triangular, that the wife in pleading with her husband, might have a motive in urging him to remain with her. For this purpose Miss Anglin brought to the stage the fourth wife of the sculptor, thus linking the wife with a powerful ally and giving her a purpose for her anguished pleas. Now, if he leaves her, his work was forfeit, since she had been the source of his inspiration and had made his great success possible. In this way a motivating force was established which enabled the wife to restrain her husband with the pride that an American woman audience would demand.

Immediately attacking the revision of the play, after the try-out in Detroit, Miss Anglin was interrupted by the Greek production in Berkeley, which she was a guest to give by the University of California. Came the war and then a timely war play, "Bleed," which she produced in production, and, finally, the Greek plays again in Carnegie Hall. A breathing spell dawned at last in which Miss Anglin could again turn her attention to the neglected "Rivale." But now the war had changed conditions throughout the world, so more revision was necessary to fit the story and situation into the present day.

For a task Miss Anglin engaged Paul Kester, and together, at her estate near Katonah, they worked day and night, until at last the play, now renamed "The Woman of Bronze," was ready for production. But now the theater in New York was not to be had, so Miss Anglin launched on a coast-to-coast tour. And without the New York success of approval that is so generally considered necessary for a big success outside of the metropolis, from Philadelphia to San Francisco, the play proved one of the biggest artistic and financial successes in Margaret Anglin's career.



Matt Moore in "Straight Is the Way"

### Vaudeville

**PALACE**—Irene Franklin tops the bill, with Burton Green as accompanist. William Kent and company presents "Bubbles," Robert Emmett Keane, Donald Kerr, with his lady friends, Franklin, and "The Tailor Made Man," a Papillon ballet and Liszt's concerto in G flat are also on the program.

**RIVERSIDE**—Ella Shields is the star this week. Riggs and Witche, Grace Nelson, Kramer and Boyle, Ida May Chadwick and "Dad," De Haven and Nice, Schlicht's Royal Marionettes, Four Readings and the Sterlings.

**COLONIAL**—Eva Tanguay, Miss Juliet, Nat Nazarro, Jr., Ryan and Bronson, Daly, Mack and Daly, and others make up this week's bill.

**EIGHTY-FIRST STREET**—Sessue Hayakawa in "The First Born" is the screen feature, with Leo Carrillo, Gallagher and Martin, Berrens, Ryan Sisters and Leslie on the vaudeville bill.

**HAMILTON**—Dorothy Jordan is this week's topline. Tom A. Wise, Julius Tannen, Harmon Sisters, Burns and "The Rival" are also on the bill.

**JEFFERSON**—George Chook's "The Eyes of Buddha" is the chief attraction. Ruth Royce, Mme. Hermann, George M. Fox, William Roselle, Paula Shay, Mlle. Dazie, Ernest Lambert and a score of others of equal note.

The story was written by Ethel Donohue, a prominent stage writer, and the scenario prepared by Philip Bartholomae, celebrated playwright and author of such successes as "Very Good Eddie," "Over Night," "When Dreams Come True" and several others.

**Always the Perfect Lover**

Eugene O'Brien will have two stunning beauties in his support when the play "The Woman of Bronze" is directed in Fort Lee, is screened. Martha Mansfield, who soon becomes a Selznick star, will be his leading woman and Katherine Perry will have a prominent role.

### In "Eyvind of the Hills"



Margaret Wycherly

### Goldwyn Asserts Future Screen Presentations Will Lay Stress on the Story

Samuel Goldwyn, president of Goldwyn Pictures Corporation, says "the story will be the spectacle of the future." He says that directors have tried to outdo each other in devising spectacles, and to that tendency he attributes great waste. His claim is that if producers pay more attention to their stories they will find it unnecessary to "drag a circus into every photograph."

The much-talked-of decrease in salaries of actors Mr. Goldwyn admits. But the cost of production will not be materially decreased, he thinks, because more time and care are being used in making pictures. Heavy overhead expense is the result.

That the Goldwyn company is not cutting down on production is shown by the fact that it has nineteen pictures to announce. Six on which work has begun are "An Unwilling Hero," an Henry story, starring Will Rogers; "The Bridal Path," a screen version of "The Alibi," an original story by Charles Kenyon; "The Night Rose," an original story by Leroy Scott; "Made in Heaven," a starring vehicle for Tom Moore, adapted from William J. Hurt's stage play, and "The Old Nest," adapted from the novel of that name by Gouverneur Morris.

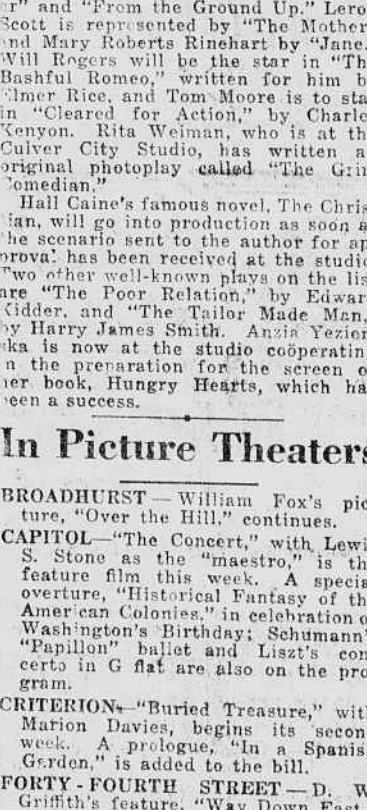
Gouverneur Morris has two original stories among the other thirteen. They are called "Until Death Do Us Part" and "The Purple Flare." Scott and Moore are represented by "The Mother" and "The Night Rose," respectively. "The Purple Flare" is by Charles Kenyon. Rita Weiman, who is at the Culver City Studio, has written an original photoplay called "The Grim Meddler."

Hall Caine's famous novel, "The Christian," will go into production as soon as the scenario sent to the author for approval has been received at the studio. Two other well-known plays on the list are "The Poor Relation," by Edward Kipper, and "The Tailor Made Man," by Harry James Smith. Angie Yezierska is now at the studio cooperating in the preparation for the screen of her book, "Hungry Hearts," which has been a success.

The din of debate over "Mary Rose" takes this echo in The London Daily Express: "New York's attitude toward the new farrie play is a little surprising, after its wholehearted acceptance of 'Dear Brutus,' which was even more popular in America than here. 'Dear Brutus' had all the baffling attributes of 'Mary Rose.' Its meaning and purpose were similarly obscure.

"(Hitherto Barrie's astounding gift of fantasy has been a law unto itself. He fools us to the top of his bent, and we humbly ask for more. Can it be that the worm has begun to turn?"

### In Japanese Noh Drama



Irene Lewisohn in "Tamura" at the Neighborhood Playhouse

### Brooklyn Theaters

**MAJESTIC**—Doris Keane in "Romance" is this week's bill.

**MONTAUK**—Frances Starr in "One" remains for another week.

**ORPHEUM**—Charles Withers in "For Pity's Sake" and Ciccolini share stellar honors on this week's bill. Eva Shirley, Gordon and Ford, Nash and O'Donnell, La Bilbainita, Sissle and Blake, Van and Emerson and Raymond Wilbert complete the list.

**BUSHWICK**—Mme. Beeson heads the bill. Others are Craig Campbell, Pressler and Kleins, Bert Levy, Darnell, Boudini and Bernard, Kara and Rekoma.

**LOEW'S METROPOLITAN**—Odiva and Seals is the vaudeville feature of the entire week. Thomas Meighan in "The Frontier of the Stars" is the screen attraction for the first half of the week. May Allison in "The Marriage of William Ashe" for the latter part of the week.

**SHUBERT-CRESCENT**—"As You Were," with Sam Bernard and Irene Bordoni, is the attraction.

**STRAND**—"The Inside of the Cup" is the screen feature, and a historical prologue is given in honor of Washington's Birthday.

### Outlying Theaters

**SHUBERT-RIVIERA**—"Kissing Time," with Ernest Truex, is playing here this week.

**BRONX OPERA HOUSE**—Louis Mann in "His Sweethearts," is the attraction this week.

**FESTIVAL OF MUSIC**

Manhattan Opera House, Mar. 20—Apr. 4.

6 performances by Oratorio Society, also Margaret Anglin in "Iphigenia," subscription tickets, \$2.50 to \$12.50. Room 405, 1 W. 34th St., or Room 1202, Astor-Lux, Astor.

### Gossip of the Stage; News of Plays and Players on Broadway

(Continued from preceding page)

record for long runs. He has appeared in the leading role of eight different pieces, which have had five hundred performances, or more, in London, and they were all American plays. "The Third Degree," "Officer 666," "Peg o' My Heart," "The Willow Tree," "Nothing but the Truth," "Daddies," "Tea for Three" and "The Show Shop" comprise the list.

Daniel Frohman, president of the Actors' Fund of America, announces that the recent bequest of General Rush C. Hawkins of \$200,000 to the Actors' Fund, furnishes the long desired opportunity to found an endowment fund. Only the interest of General Hawkins' bequest can be used and with it has been started the endowment fund, for which, Mr. Frohman says, they are now ready to receive gifts and bequests, the interest only of this fund to be used for the charitable purposes for which the Actors' Fund was chartered.

Next week at four special matinee performances at the PUNCH and JUDY Theater, scheduled for Monday, Tuesday, Wednesday and Thursday afternoons, Clare Kummer will present four of her own one-act plays which promise to provide a wide range of variety. A novelty of this matinee series lies in the fact that two of these offerings are miniature musical plays in which Sallie Fisher is to appear. These are "The Choir Rehearsal" and "Chinese Love," of which not only the book, but the lyrics and music as well, were written by Miss Kummer. The dramatic and comedy plays which make up the balance of this interesting bill are "Bridges" and "The Robbers." All will be produced under the stage direction of W. J. Gilmore.

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### Theatres Under Direction of Hugo Riesenfeld

**RIVOLI** Broadway at 49th St.

Cosmopolitan Production

"STRAIGHT IS THE WAY"

with Matt Moore and Gladys Leslie

CHESTER ANIMAL COMEDY

RIVOLI CONCERT ORCHESTRA

FAMOUS RIALTO ORCHESTRA

Hugo Riesenfeld and Lion Tanderlin conducting

**CRITERION** Broadway at 44th St.

CONT. NOON to 11:30 P. M.

Cosmopolitan Production

"BURIED TREASURE" Marion Davies

A Paramount Picture

### With Fred Stone in 'Tip Top'



Anna Ludmila, Premier Dancer

**Herbert Brenon With Schenck**

Herbert Brenon has returned from Palm Beach, where, following the completion of "The Passion Flower," he took the exterior scenes of Channing Pollock's play "The Sign on the Door," which is Norma Talmadge's next starring vehicle.

Mr. Brenon is permanently connected with Joseph M. Schenck's organization, and will produce "Smilin' Through" and "The Garden of Allah" for Miss Talmadge. Lew Cody, erstwhile male vampire, will be seen opposite the star in "The Sign on the Door."

**Lois Weber's Answer Promised**

Lois Weber announces that her latest photoplay, "What Do Men Want?" will be released February 27. "What Do Men Want?" is the second Weber picture made for distribution through Famous Players-Lasky. In her play Miss Weber strives to answer the question which the title of her picture suggests.

**At the Columbia**

Dave Marion comes to the Columbia Theater this week with his new production, "The Land of the Impossible." Mr. Marion himself wrote the book, lyrics and music and personally directed the staging of the piece. Emil Castor heads the cast and is assisted by Will H. Ward, Inez DeVerdier, George Mack.

**Miss Binney in 'The Magic Cup'**

Constance Binney has started work on her newest Reelart Picture, which is tentatively called "The Magic Cup." John S. Robertson, who directed her in "Erstwhile Susan" and "39 East," is directing. Vincent Coleman plays opposite Miss Binney.

**Nazimova and 'Camille'**

Nazimova's next picture will be "Camille." June Mathis, who adapted "The Four Horsemen of the Apocalypse," made the adaptation of the Lady of the Camellias. Rudolph Valentino, who has the principal role in "The Four Horsemen," will play Armand in "Camille."

### BROOKLYN AMUSEMENTS

**SHUBERT-CRESCENT**

ONE WEEK Beginning to-morrow night

HOLIDAY MAT. WASH. TUESDAY

Special Reelart Engagement

E. RAY GOETZ presents

SAM BERNARD and IRENE BORDONI

"AS YOU WERE" A FANTASTIC KEUVE

SUCH GIRLS! SUCH TUNES! SUCH DANCES! AND SUCH LAUGHS!

ONE YEAR IN LONDON ONE YEAR IN NEW YORK

WEEK

FEB. 28

Mats. Wed. and Sat.

and WALTER JONES and a notable cast.

**MONTAUK** Mats. Washington's Birthday and Sat. 9:00 MAT. WED.

LAST BIG WEEK

DAVID BELASCO PRESENTS

**FRANCES STARR**

In a New Play by Edward Knoblock

"ONE"

Supported by the NEW YORK THEATRE CO.

ONE WEEK

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LA BILBAINITA

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KEITH SUNDAY CONCERTS

### Playing Frontier Mining Camps Was Real Joy In Old Theatrical Day

"The old actor who basks in the glories of what he calls the palmy days finds that the relating of his reminiscences falls on deaf ears of the actors who came into the profession at a later date," says Alphonse Ethier, who plays Captain Innocencio Dos Santos in "The Broken Wing" at the Forty-eighth Street Theater.

"When I started in the profession, routing a show and booking dates were up to the advance man and we played towns as we found them," Ethier continued. "We never knew more than two weeks in advance where we would play. The letters that we received from the folks back home had to be forwarded to us from the towns that we had played. To-day an actor starting out on tour in ninety cases out of a hundred is given a route before he takes the train for the first play date. A route can be booked in a few hours at the most. Talk about the palmy days—these are the halcyon ones for the actor. When I hear the actor kicking about travel and the inconvenience of tramping, playing even the large cities, I am amused, and oftentimes I feel like telling them my experiences when I first started out, armed with my suitcase to be another Booth or Barrett, or even a Tom Keen.

"One of the first companies I was connected with," continued Ethier, "played the mining camps in California and Nevada. Our travelling equipment consisted of a light spring wagon, in which the actors rode, and an old-fashioned heavy prairie schooner, in which we transported our scenery and properties and wearing apparel. The jumps were not so far apart as they are played to-day, even with the companies touring the small-est one-night stands. The population of the towns we played didn't make much difference. Anything from four hundred to ten thousand were on our routes. The company assembled in Salina, Cal., and after rehearsing for three days we started out at 6 o'clock in the morning to go to Huntington, a little burg in the Castle Valley, a distance of about sixty miles, and we aimed to stop over night at Velarde, some thirty miles from our destination, which was located on the top of a hill at an altitude of 5,000 feet. On our way we were overtaken by a snowstorm, and about 4 o'clock in the afternoon it grew so dark that we

### At the Strand



Jean Paige in "Black Beauty"

had to halt our teams and make plans to spend the night. We pulled into a cove sheltered partly by a high cliff, unhitched the horses and tried to make things as comfortable as possible. Fortunately we had robes and blankets enough to make a bed for the three girls of the company in the spring wagon, but the men had to spend the night out in the open. In seeking for wood to build a fire we found some pitch pine trees and managed to get a good fire burning.

"The snow piled up so that it looked as if we would never get out, and as we had made no provisions to carry much food with us things looked very bleak. The next morning, about daylight, six cowboys from the ranch rode into our camp. They had been expecting us the night before, and started out to look for us when we failed to appear. With the help of their pony riders we were able to pull through the snowdrifts, and in time made the ranch."

### With the New Plays; Glimpses Into Some of The New Productions

(Continued from preceding page)

you can have your cast ready for rehearsal by 2 o'clock."

Mack delivered the first act as agreed, began rehearsals and has been keeping ahead of the company, writing, directing, rehearsing his own part, and all the while playing his regular performances in "Near Santa Barbara" at the Greenwich Village Theater.

This is said to break all records for writing, staging and producing a play. "Friendly Enemies," by Samuel Shiman and Aaron Hoffman, is said to have been prepared in seven days by two authors, but in that instance the completed manuscript was handed the producer before he cast the company and started rehearsals.

"The Cradle Song," which Augustus Duncan will present at the Times Square Theater Friday afternoon, is by Gregorio Martinez Sierra, a Spanish playwright new to the American theater. The piece, which will be played for the first time in English deals with the convent life of a community of nuns. In the convent on a spring day a child appears—no one knows from where. From that point the play dwells on all that is beautiful in woman, and a delicate note of comedy is developed in the reactions of the nuns and Mother Superior. The Romance sweeps into the cloister and unsettles some religious vocations.

"The Heart of Maryland," an elaborate film version of the famous stage play of the same name, by David Belasco, has just been completed by Vitagraph under the direction of Tom Terriss. Catharine Calvert heads as sister cast in the role of Maryland Calvert. In her company are Crane Wilbur, as leading man; Felix Kraus, William Collier Jr., Ben Lyon, Bernard Segal, Henry Hallam, Warner Richmond and Marguerite Sanchez. The picture has been nearly six months in the making.

### NEW YORK'S LEADING THEATRES AND SUCCESSES

**EMPIRE** Broadway at 46th St. Eves. 8:15. Mats. Tues., Wed. & Sat., 2:15.

3 MATINEES THIS WEEK

TUESDAY

CHARLES FROHMAN Presents

**RUTH CHATTERTON**

(By Courtesy of HENRY MILLER)

In the New Play

**MARY ROSE**

by J. M. BARRIE

**BELASCO** W. 44th St. Eves. 8:15 Sharp. Extra Mat. Tues. (Washington's Birthday).

DAVID BELASCO PRESENTS

**LIONEL ATWILL** IN

"DEBURAU"

By GUTHRIE, Adapted by BARRIE.

**LYCEUM** W. 43rd St. Eves. 8:30. Mats. Tues., Thurs. & Sat.

Extra Mat. Tues. (Washington's Birthday).

DAVID BELASCO Presents

**INA CLAIRE** IN

"The Gold Diggers"

Avery Hopwood's Sparkling Comedy

**PUNCH & JUDY** Theatre 49th St. East of Broadway.

ROLAND YOUNG

**ROLLO'S WILD OAT**

EVERY EVENING AND FRIDAY AND SATURDAY MATINEES

Holiday Matinee Washington's B'day.

**MONTAUK** Mats. Washington's Birthday and Sat. 9:00 MAT. WED.

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KEITH SUNDAY CONCERTS

**CORT** West 43rd St. Eves. 8:20. Wed. & Sat. Mats. 2:20.

Extra Mat. Washington's Birthday

HEYWOOD BROWN SAYS:

"No performer of the year has brought the same full tide of merit to any play as

**LAURETTE TAYLOR**

(With A. E. MATTHEWS)

brings to

**PEG O' MY HEART**

by J. HARTLEY MANNERS."

**COHAN & HARRIS Theatre** W. 44th St. Eves. 8:15. Mats. WED. & SAT. Extra Mat. Washington's Birthday.

**SAM H. HARRIS** AARON HOFFER'S COMEDY

**WELCOME STRANGER**

with GEORGE SIDNEY Staged by Sam Forrest

"LAUGHS GALORE. SURE FIRE."

Alan Dale, N. Y. American.

**HENRY MILLER'S** Theatre, 124 West 43d St. Eves. 8:20. Mats. Thurs. & Sat., 2:20.

Extra Mat. Washington's Birthday

**SAM H. HARRIS** offers

**Mrs. FISKE**

in

"Wake Up, Jonathan"

By Hatcher Hughes & Elmer L. Rice. Direction of HARTMAN GREY FISKE

"Mrs. Fiske has never been finer, more fascinating."

—Alan Dale, American.

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LA BILBAINITA

EVA SHIRLEY

Assisted by FID GORDON'S Versatile Musical Boys and AL BOTT, Jazz Dancer.

AND OTHERS

**MAJESTIC** Matinees Wed. & Sat.

Extra Mat. Tuesday (Washington's Birthday)

WEEK BRINGING TO-MORROW EVENING

RETURN OF THE INTERNATIONAL ALL STAR

Direction of Mr. Leo Shubert

**DORIS KEANE**

as MRS. CAVALLINI in

Edward Sheldon's Great Drama of Love

"ROMANCE"

Success One Year in New York; Six Months in Chicago; Four Years' Triumph in London

KEITH SUNDAY CONCERTS

**NEW AMSTERDAM** Theatre 43rd St. & Broadway

3 MATS THIS WEEK

TUESDAY

ZIEGFELD PRODUCTION

MARILYN MILLER

LEON ERROL

"MUSICAL COMEDY EXTRAORDINARY"

STAGED BY EDWARD ROYCE

MUSIC BY EDWARD ROYCE

BOOK BY GUY BOLTON LYONS & CLIFFORD GREY

**TO-NIGHT AT 9**

2nd ZIEGFELD SUNDAY CONCERT

DANCE DINE AND SHORE

BEST IN NEW YORK

AN ENTERTAINMENT UP TO THE USUAL ZIEGFELD STANDARD

FROLIC FEATURES-ZIEGFELD BEAUTIES

DINNER AT 6-DANCING AT 7

EVERY OTHER NIGHT AT 9 AND 11

NEW ZIEGFELD 9 O'CLOCK and MIDNIGHT FROLICS

DINNER AT 7-DANCING-SUPPER AT 11

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